



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

The official newsletter of the Shire of Myrtle Holt • FEBRUARY 2015 (AS XLIX)

THIS ISSUE

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Special Publication

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A Xeste for Life

The Clothing of Minoan Women on Thera

(a sequel to *Island Fever: The Dress of the Minoan Woman*)

HL Vestia Antonia Aurelia
(mka Barbara J. van Look)

10 January 2015

A Brief History of Minoan Culture

Shortly after 3000 BCE (Before the Common Era), human beings began to replace their tools of stone with tools made of bronze. Around that time, immigrants from Levant arrived on a tiny island in the Mediterranean an island called Crete. Here, from 3000 to 1400 BCE, they created a rich and complex society, based on trade and the sea, and spread it to nearby islands as part of cultural hegemony. When Crete was excavated in 1900 CE (Common Era) by British archaeologist Sir Walter Evans, he called the lands he unearthed "Minos," based on the myths and legends of the ancient Greeks, and dubbed their residents - and their artifacts - as "Minoan." What those Bronze Age inhabitants called themselves is still a mystery, so we shall use Evans' appellation for simplicity's sake.



CALL FOR CONTENT

Lords and Ladies,

You are hereby invited to submit ideas, songs, recipes, stories, pictures, drawings, and any manner of content you wish to share with your fellow inhabitants of the Myrtle Holt.

Remember, this is
YOUR Newsletter!

Xeste (continued)

Much of Minoan culture is as mysterious as their name for themselves. And while the Minoans themselves wrote in at least four different scripts - Hieroglyphic, Linear A, Linear B and the pictograms of the Phaistos Disc three remain undeciphered; the fourth - Linear B- seems to have been used exclusively for accounting, inventories and religious dedications by the Minoans eventual Mycenaean conquerors, not the Minoan people themselves. In spite of the existence of four scripts, there seems, so far, to have been no Minoan literature, personal letters or tomb inscriptions none, at any rate, which have survived.

The same can be said of Minoan textiles - rarely has much survived. Our evidence is scanty, although not without support. The pursuit of the perishable such as cloth requires careful attention to a variety of invisible or near-invisible clues. Their absence, not their presence, is the problem, precisely because they don't thrust themselves into our attention. It is especially awkward in the case of unique cultures - such as the Minoans - who have not be frequently referenced by their neighbors. They did, after all, have "Island Fever":

Island Fever: That's what some archaeologists call the enormous amount of effort that isolated cultures invest in unusual activities. Products of the effect include Stonehenge in England, the Easter Island avenues of Stone faces, the multi-roomed halls made of enormous boulders on tiny Malta... The mechanism seems to be that such cultures, living in the first flush of new technology but before travel to their land was easy, could afford to expend on communal works all the energy that other cultures needed just to defend themselves from the people around them...the whole amazing Minoan civilization, including its textiles, must to some extent have been powered by Island Fever (Barber, 102).

The Minoans were not limited to their hundred-roomed palaces at Knossos and Gournia on Crete. They spread their culture onto multiple Mediterranean islands, such as nearby Pseira and Thera, bringing with them octopus-covered pottery, bull-leaping athletes and what Agnes Vaughn calls "the most elaborate costume known to the ancient world" (127).

That elaborate costume differed in ways both small and large from within the full timeframe of Minoan culture and from island to island within the Minoan hegemony. This recreation posits a majority of its creation from the frescos of Akrotiri, on the island called Santorini or Thera - but which Homer calls in the Odyssey "Kalliste" - or "most beautiful."

Excavations on Santorinia began in 1967 when archaeologist Spyridon Marinatos selected the site. Marinatos' successor, Christos Doumas, calls Akrotiri the "Pompeii of the ancient Aegean" due to both cities' preservation within a matrix of volcanic material. At Akrotiri, this allowed for the preservation of much of the wall décor.

Unlike Pompeii, the Akrotiri digs have not uncovered any human remains outside of formal burials prior to the eruption. It appears that the city was evacuated in an orderly fashion, as there have been no finds of precious metals or gemstone, either (with the exception of a single gold item found under a floor).

Xeste (continued)

The preservation of the frescoes and Marinatos' rejection of Evans' methodology of refurbishing them has left us a rich store of imagery and iconography depicting the male and female costume of the ancient Therans. The clarity of these frescoes - and the lack of Evans' overriding romanticism and remnant Victorian prudery - has radically revised my understanding of Minoan costume, or at least the way the women of Thera created and wore it.

The Theran Woman's Costume ~ Arguing with Myself

As depicted on the frescoes of Akrotiri, the Theran woman wore a complex and elaborate costume consisting, as best as can be seen, of two distinct parts: a long tunic and a multi-layered wrapped skirt.

My previous recreation of this gown was in wool, with an underlying chemise and a single skirt with multiple attached flounces (*see fig. 1*). The images in the Akrotiri frescoes belie those assumptions for me, leaving me with a radically different understanding of the costume.

Was there an underlying chemise? Previously, I said "Yes" and created one. Now? I would argue against it. While a thin chemise would have kept a colorful wood bodice away from the sensitive skin of the ribs and abdomen, if the long tunic is made of linen (frequently undyed), then the purpose of the chemise is negated. So Yarwood's assertion that Cretan women wore a shift (6) is very likely incorrect. I had asserted in my previous paper that "The existence and use of the chemise is likely dependent on whether the bodice and skirt were wool" - with that requirement eliminated and with the experience of actually wearing the wool recreation of the gown, I posit that Minoan costume was likely primarily undyed or monochrome linen, with colorful patterns added using dyed wool cloth, thread or with other techniques.

And what of the concern for the weather? The so-called "Miniature Fresco" (*see fig. 2, next page*) - a depiction of a seaside and city scene - indicates both men and women wearing a range of clothing styles, from the small kilt of the sailor to the armor and shield of the soldier and the elaborate robes of the priestess. When it was too cold to walk outside with their breasts bared, Theran women had other clothes to conduct their lives in.



fig. 1 ~ Previous Minoan recreation

Xeste (continued)

The Theran Woman's Costume ~ Fabric, Embellishment and Color



fig. 2 ~ Portion of the "Miniature Fresco" depicting both males and females

The Theran woman's clothing had to be made of something. That something was likely linen - either native woven or of Egyptian manufacture. Traces of linen were found in an Early Minoan I tomb at Mochlos (circa 2500-3000 BCE). This may have been produced in Minoan Crete but, in view of its early date, it may be better explained as an import from Egypt, contemporaneously in its Old Kingdom, during the 4th Dynasty of pharaohs (Castleden, 11). For evidence of the old Minoans working flax themselves, we must take a small side trip to the little village called Myrtos, on the south coast of Crete.

Barber tells us that the excavator of Myrtos, British archaeologist Peter Warren, found the little town full of evidence supporting textile manufacturing. Simple clay spindle whorls turned up all over the village. And in one room, the diggers unearthed a shallow clay dish with a 'handle' on the inside and fragments of a second dish of the same style (*see fig. 3*). These proved to be special bowls for wetting linen thread as it is being worked (104).

New linen is stiff and so full of slivers that it is more efficient to handle the new thread while it is damp. These 'handled' bowls were designed to run a ball of thread through the puddle of water in the bottom and kept the ball from leaping out of the bowl as the spinner pulled on the thread. This unique technology, better known from wall paintings and looped bowls that survived in Egypt, is appropriate only for working with bast (the stem fibers of plants). Flax, the mother of linen, is the indigenous bast fiber of the Mediterranean countries; the presence of such a bowl, made of local clays and having the characteristic worn spot under the loop from the thread running past, reasonably demonstrates that - by 2300 BCE - the women of Myrtos were working with flax.



fig. 3 ~ Linen wetting bowl from Prehistoric Textiles, Barber (75)

Minoan Crete traded with Pharaonic Egypt for a number of centuries. Representations of Minoan ambassadors show up in the tomb of Wahka II at Qsu, circa 1900 BCE; in the tomb of Senmut, circa 1500 BCE; and the tombs of both Rekhmire (*see fig. 4*) and Menkheperaseneb, both circa 1450 BCE. They call these visitors the "Princes of the Land of Keftiu and of the isles which are in the midst of the sea" (quoted in Castleden, 12). We know they are Minoans from the paintings showing a vessel adorned with bulls heads and rosettes.



fig. 4 ~ Minoans in the Tomb of Rekhmire

Xeste (continued)

“The accuracy of the painter has been vindicated by the discovery of actual vessels akin to those shown in the painting)” (Higgins, 150-151). With such a history, it seems more than likely that the Minoan flax-workers learned the Egyptian art of creating fine linen in a range of weights. What else did the Egyptians teach them? For that answer, we turn to Tutankhamun’s tomb and the textiles information discovered by G.W. Vogelsang-Eastwood in her investigation and re-creation of the boy-king’s clothing.

Very few indeed are those who do not know of Tutankhamun of Egypt and the marvelous things found in his hastily-used tomb. With all the metal riches before them, the archaeologists of the early 20th century mostly ignored the more prosaic fabrics stuffed into gold-leafed cedar chests and ivory caskets.

Every garment in Tutankhamun’s tomb is made of linen, but they are not dull for all that. A number of garments in the pharaoh’s tomb are dyed and many are decorated with woven designs or festooned with beads, gold discs or needlework.

The fabrics themselves are mostly various forms of tabby weave, along with brocade along the edges of a few garments, both warp and weft fringes and scattered examples of slit tapestry weave (Vogelsang-Eastwood, 24). Barber argues in *Prehistoric Textiles* that by the time of Rameses III (1180-50 BCE) - about 200 years after Tutankhamun and 300 after Hatshepsut - there is an example of complex tablet weaving, or card weaving, in Egypt as demonstrated by the girdle of Rameses III. She states “This piece is so complicated with its four alternating decks... that we must accord the Egyptians not only table-weaving but a very long tradition of it from somewhere.” She goes on to posit that a number of new textile techniques entered Egypt during the New Kingdom brought in by Hatshepsut’s great-grandfather Ahmose I (121). A range of

applied methods were also used to embellish the textiles in Tutankhamun’s tomb: embroidery, appliqué, bead embroidery, the addition of paillettes or rosettes and braiding (Vogelsang-Eastwood, 26). There is, in fact, a tunic which depicts hunting scenes with griffins and sphinxes! The animals are embroidered onto panels which are then applied to the tunic (*see fig. 5*). “The stitches identified with certainty include outline stitch, chain stitch, blanket stitch, couching, a random filling stitch and an isolated knot” (29).



*fig. 5 ~ Tunic from
Tutankhamun's tomb, recreated
for traveling exhibition*

For all that Tutankhamun lived a century and a half after Hatshepsut - the Pharaoh who traded with the Minoans - the complexity and variety of the textiles in his tomb clearly indicate a long history and understanding of fabric weaving, needleworking and embellishment techniques. One tapestry woven cloth of lotus blossoms and plumes appears in the tomb of Thutmose IV, Hatshepsut’s great grand-nephew, indicating how early complex textile work appeared in Egypt. The Minoans could easily have learned the embellishment techniques from Egyptians and taken it to new levels in their own island-fevered culture.

Xeste (continued)

Colorful embellishment for the Theran woman's clothes would come from dyed linen and wool thread. Numerous sheep bones - almost all from adults of both genders - were unearthed during the Myrtos excavations. That few lambs appear in the rubble is often a sign that the shepherds are raising the sheep for more than just meat. A few houses in Myrtos contained large spouted tubs which overhung runoff areas and to direct large amounts of liquid away from the village and into the soil. These unusual drainage systems are a sure sign that the tubs were *not* used for pressing grapes or olives, which could not be captured from the tubs. Interestingly, the residue from the bottom of one of the tubs was analyzed and proved to contain the remains of animal fats. As there was no hearth or firepit, nor were there animal proteins from blood, this was not where the sheep were slaughtered or cooked. More than likely, these tubs were where the wool was washed prior to spinning and weaving.

The color contrasts are sharp. In the Theran fresco from the "House of the Ladies," one woman wears a yellow bodice with red trim (*see fig. 7*).

The Cretan fresco "Ladies in Blue" depicts three women in pale golden bodices decorated with red patterns (*see fig. 8*). The facine votaries echo the Theran fresco, with yellow and blue or terra cotta and blue bodices. The colors used for decorating the bodices are bright and contrasting, as well.

There were a number of colors available to the Minoans - the easiest to document is royal purple (Yarwood, 6). Royal purple - so-called because the Roman Emperors later decreed that only they could wear it - is derived from several variety of sea snails, such as the murex. And the Minoans left shell heaps to prove it. But royal purple isn't the crayon color we moderns limit it to: depending on the water in which the sea snail grew, its dye could vary from purplish-blue through deep purple to cherry red. Would the Minoans, master sailors and fishers, not have noticed the difference? Unlikely.

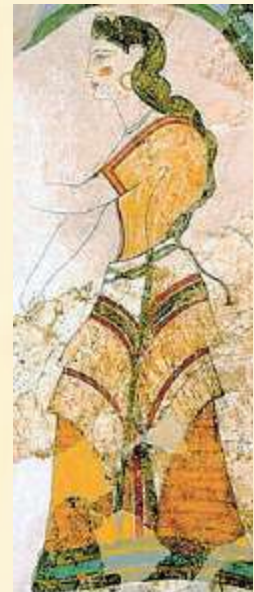


fig. 7 ~ Saffron yellow long gown



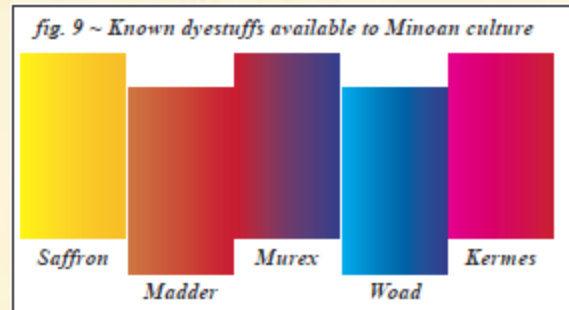
fig. 8 ~ Yellow bodice from "Ladies in Blue" fresco (inset, detail of pattern)

So we have evidence of purple, purplish-blue and purplish-red thread. In addition, several dye-producing plants and animals were available in the vicinity of Myrtos: madder, saffron and the kermes-bearing species of oak. Simmer madder root for a dark red dye that tints wool an orangy-red; when madder is nearly exhausted, the final wash gives wool a pale, golden color. Simmer the stamens of the saffron lily - which the Akrotiri frescoes depict women plucking by hand and gathering in baskets - and you'll gain an orange dye that results in a bright yellow thread. We even see grown women wearing saffron-dyed gowns in the frescoes in the "House of the Ladies." While the Minoans probably gained their red from madder, the kermes insect contains a brilliant crimson dye when crushed and lived in the species of oak which once grew near the

Xeste (continued)

village. And as for the lovely blue - woad had been known in Europe for centuries and Barber thinks it likely the Minoans got their brilliant blues from that plant (113-114).

We know that the Minoans definitely wore red and blue, for their embassies to Egypt are painted wearing those colors. Combining the knowledge from both sets of frescoes - Thera and Egyptian - and we reach a range of possible colors from our access to these natural dyestuffs: saffron, murex snail, madder, woad and possibly kermes (*see fig. 9*). That offers a range of shades in yellows, purples, reds and blues. This does not include the variations possible with different mordants or they were dyed in bronze or other metal containers.



And we know from the jewelry which has survived that the Minoans had access to and worked with carnelian and gold (*see fig 10*). From their frescoes, we see women with their hair hung with pearls and their throats with blue beads (*see fig 11*) both on Crete and Thera - in tombs, we find those beads - both faience as well as lapis lazuli - were likely available to the Minoans through steady trade.



fig. 10 ~ Carnelian and gold beads from Minoan Crete, Heraklion Museum, Crete

The Thera Woman's Costume ~ The Long Tunic or Gown

Looking at the Akrotiri frescoes - especially those from the House of the Ladies (*see fig. 12, next page*) and Xeste 3 (*see fig. 13, next page*) - it becomes clear that the bodice and the underskirt are the same piece of clothing. Pattern, design, transparency, color and trim appear identical on top and bottom, regardless of the age or social status of the wearer. They are then covered by a wrapskirt of a single or multiple layers, depending (I believe) on the social and/or reproductive status of the female wearing it.

The long gown had short and fairly tight sleeves, rather in the style of a modern T-shirt, but with a deep "v" at the front from the neck to the navel. In my previous reconstruction, I argued for a separate bodice that would be held tight by a wide belt. After wearing the costume multiple times, I have to disagree with myself. A single piece gown is easier to wear, easier to keep taut and suits the line of the garments better.



fig. 11 ~ Pearl or shell-draped hair and blue beaded jewelry, "Ladies in Blue" fresco

Xeste (continued)

Barber suggests that the fabric of Minoan long gowns were cut on the bias, due to how tightly fitted it is. (footnote, 318). Being cut on the bias means there is less opportunity to use the selvedge of the fabric to prevent fraying - therefore the strips along the tops, bottoms, neckline and around the sleeves of the gown become even more crucial for strengthening the garment.



fig. 13 ~ "Adorants" fresco, Xeste 3

As Barber argues for card-weaving among the Egyptians - and we have evidence of trade and tribute between the two cultures - having those strips or trim be tablet-woven is not only possible, but plausible. Not only that: card-weaving tablets have been found in Malia, Crete. (Spantidaki, 45). In addition, Spantidaki has replicated those strips or trims (she calls them "gallons") in her reproduction work using tablet-weaving. The trailing ends of the cardweaving become the dangling tassels on the ends of the sleeves of the Theran long gown.



fig. 12 ~ The House of the Ladies

Looking at the patterns among the dresses - and derived from my own understanding of how age is depicted in Minoan culture - it becomes clear that younger females tend to have more intricate gowns. The shaven-headed girl in the "Saffron Pickers" fresco (see fig. 14) has the most intricate dress of anyone else (beside the goddess figure herself). Longer hair, depicted with tumbled curls, means a less intricate gown. The adult women - signified by their sagging breasts and double chins (see fig. 12) - have the plainest gowns and skirts of all.



fig. 14 ~ "Saffron Gatherers" fresco, shaven-headed girl on right, older girl on left

In my recreation, the long gown is made of saffron-yellow linen blend fabric with a design at the hem derived from the "Ladies in Blue" fresco, which was the only patterned long gown of yellow fabric (see fig. 15, next page).

Xeste (continued)



fig. 15 ~ Saffron yellow long gown



fig. 17 ~ Previous Minoan recreation

The pattern replicates the one from the fresco, albeit greatly enlarged. In addition, the long gown of this costume is trimmed with tablet-woven trim in a madder-red card-woven cotton, and embellished at the bottom with couched pattern and stitched-on carnelian beads (*see fig. 16*). As bead embroidery was a possible embellishment in Minoan culture, I chose to add the “dots” of the pattern by sewing on carnelian beads.



fig. 16 ~ Couched red wool thread accented with carnelian beads

The Theran Woman's Gown ~The Wrapskirt

The second part of the Minoan woman's costume was the skirt. Through the ages, the Minoans developed a number of styles of skirt, beginning with a simple bell-shaped skirt with wide bands of decoration across the bottom and which may have been worn over hoops. In time, the style of skirt changed. Near the end of the Middle Minoan Age, circa 1550 to 2000 BCE, the flounced skirt first appears. It was an elaborate creation, at first reaching only about halfway to the ankle, later on it extended all the way to the ankle. The flounces generally began at the hips.

In my previous reconstruction (*see fig. 17*), I thought the pointed front indicated only a change of shape in the flounces. Now, I believe they indicate the overlap of two corners of the wrapskirt meeting in the front. The differences can be explained by a number of factors:

- 1) artistic license in the “dropped point” of the bronze statuettes indicating a wrapskirt without showing a seam;
- 2) 2) different skirt styles between islands and/or timeframes, or
- 3) some combination of previous factors

Rather than attaching flounces to a foundation skirt, I now perceive them as evidence of heavily embellished rectangular fabric wrapped around the hips. The older women have less-embellished long gowns and wrapskirts than the younger, probably pre-menarche girls (as indicated by their shaved heads), except in the “Adorants” or “Worshippers” fresco (*see again fig. 14*).

Xeste (continued)

The “Saffron Gatherers” fresco Marinatos discovered in Xeste 3 on Thera shows a pair of young women in fancy Minoan-style dresses. While the depiction of some designs and colors are restricted by the Theran’s limited fresco color palette, the mindboggling array of all-over patterns are still clear: “grids of tiny diamonds filled with various little squiggles, complex figures of three - and four-pronged interlocking shapes (petals, stars, lobes or crosses), as well as spirals, ‘yo-yos’ and rosettes. Bright tassels and patterned edgings replete with zigzags, spirals rosettes, wavy lines and simple bars trimmed the outfits” (Barber, 113).

In my reconstruction, I have created two wraps - one blue-on-blue and one white-on-red - in my wrapskirt. The colors and patterns on each wrap have been duplicated from various frescoes:

1st (longer) wrap (blue grid-on-blue) -



fig. 19 ~ 1st wrapskirt layer, blue-on-blue grid, chainstitch

The pattern on this rectangular piece of fabric models the popular plus-in-grid design shown on the “Saffron Gatherers” fresco (*see fig. 18*). The original used dark blue grid on light blue fabric; I reversed that simply due to what I had available at the time: dark blue linen and light blue wool thread. The stitch used across the entire layer is chainstitch (*see fig. 19*).



fig. 18 ~ “Saffron Gatherers” fresco, blue-on-blue grid with “plus sign” in center, (inset, detail of pattern)

2nd (shorter) wrap (white stars-on-red) -



fig. 20 ~ Star and dots pattern, House of the Ladies

The pattern on this rectangular piece of fabric is a combination of the stars-and-dots pattern shown in the background of the north wall of the “House of the Ladies” fresco (*see fig. 20*) and the skirt of one of the women in the “Adorants” or “Worshippers” fresco (*see fig. 21*). The “House of the Ladies” fresco used blue stars and red dots on a white background; the

“Adorants” or “Worshippers” fresco used white stars and dots on a dark blue background. As I already had a blue layer, I opted for white stars and beads on a bright red (*see fig. 22*). The white stars are cut from wool, white wool yarn is couched around the edges and they are appliquéd on. The white glass flat round beads are stitched on afterward.



fig. 22 ~ 2nd wrapskirt layer, white-on-red stars-and-dots pattern, applique and bead embroidery

fig. 21 ~ Star and dots pattern, “Adorants” fresco, Xeste 3

Xeste (continued)

This selection of colors allowed me to wear the three main colors the Egyptians painted the Minoans commonly wearing: blue, white and red.

Accessories to the Theran Woman's Gown

The Belt

Unlike the “Snake Goddess” statuettes (see figs. 3 & 4), the Theran woman didn't seem to use a thick belt to keep herself waspwaisted. Instead, her skirting is tied around her hips with a simple cord.

Hair and Hairstyle

Minoans, as depicted in their frescoes, had long curly black hair. (see fig. 24). As my hair fits none of those parameters, I chose to use a wig to emulate the Minoan fashion of hairstyle. The wig also allowed me the opportunity to avoid the considerable time Minoan women must have taken to dress their hair.

Jewelry

The gemstones and other materials we know Minoan culture had access to include gold, pearls, carnelian, coral and a wide assortment of blue beads, some faience and some shaped lapis. Hoop earrings appear *de rigueur* - the ones in my recreation are inspired by those worn by the goddess figure in the “Mistress of Animals” fresco (see fig. 25): gold hoop earrings with red stones dotting the outside, here replicated with gold-plated hoop earrings and carnelian round beads, tied on with linen thread. Theran women clearly all had pierced ears.

The second part of the recreated jewelry is the bird necklace. As I am not a lapidary (gemstone carver), I obtained a jade duck in a nearly similar pose to the fresco and created a latex mold from it. Then I used a two-part epoxy material (called Apoxie Sculpt) to re-create the look of gemstones. I chose red (for red jasper), blue (for lapis lazuli) and red-orange (for carnelian). They are drilled and strung on linen thread, the process being a bit of a problem as the drill holes are low in the animal's body and they tend to flip and hang upside down.

The third part is jewelry on the wrists. Women in Minoan culture seem to wear both bracelets and anklets of blue beads.



fig. 23 ~ Cord belt tying on the wrapskirts, from House of the Ladies



fig. 24 ~ Black curly hair

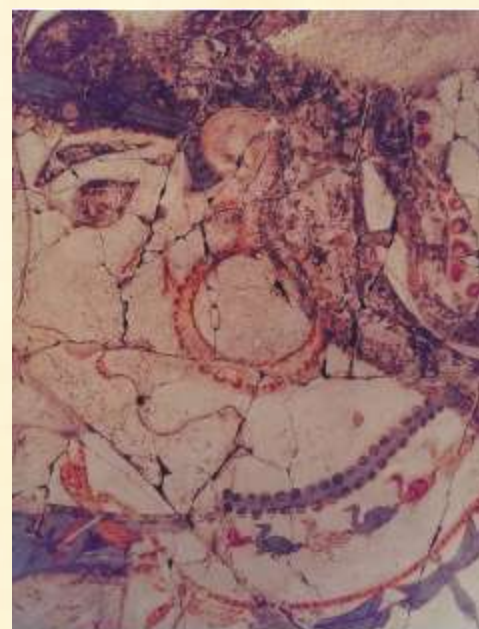


fig. 25 ~ Hoop earrings and blue beads, “Mistress of Animals” fresco

Xeste (continued)

Shoes

The Minoans went barefoot while indoors, as indicated by wear patterns in their buildings (Vaughan, 131). Outdoors, frescoes show them wearing simple sandals, likely made of leather, as both sheep and cattle existed on the island. I am going barefoot as long as possible indoors, only carrying sandals so that I can step outside, use the restrooms and enter the restaurant without violating modern health codes.

Summary

So what did the well-dressed Theran woman wear? A long gown with tightly fitted sleeves and deep “v” front allowing for the baring of her breasts. It was likely made of linen she wove and embellished herself. It was cut on the bias and the sections were pieced together using card-woven trim; the long warp of the trim became tassels dangling from the ends of her sleeves. Her skirting was made of multiple rectangles wrapped around the hips and tied on with a simple cord belt. The patterns and embellishment on her clothing may have been woven in or embroidered on afterward.

She wore jewelry on her ears, throat, wrists and ankles, most of it made of red (likely carnelian), blue (lapis lazuli or faience) and yellow (precious gold) materials.

The island of Thera was subject to a catastrophic volcanic eruption circa 1100 BCE - contemporaneous to the end of the Egyptian New Kingdom - which vaporized a majority of the island, leaving only a ring of land around the crater as the island is today. The resulting tsunamis devastated the Mediterranean, leading to invasion by the Doric Greeks and the end of the Minoan hegemony, leaving the wonders of Crete to be unearthed approximately 3000 years later.

Bibliography on page 15



Dayshade Challenge—Battle of the Biancos

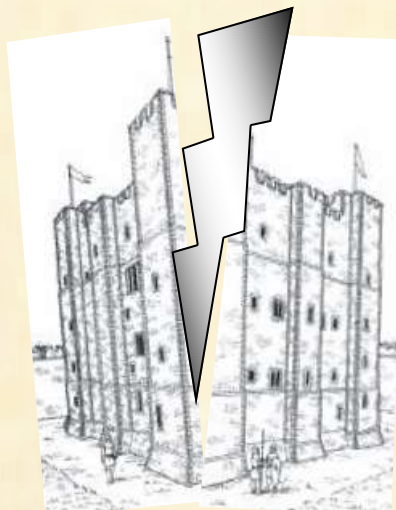
The Gull-Wing Party

Vicountess Jennet MacLachlan of Loch Fyne

Her Excellency proposes to raise funds to replace the current pavilion with a completely new gull-wing structure utilizing wooden support posts.

Progress to date:

\$63.52



The It's-Not-Dead-Yet Party

His Lordship David de Rosier-Blanc

His Lordship, the Minister of Arts & Sciences, proposes to replace the support posts of the current pavilion, keep it, and recondition it.

Progress to date:

\$52.86

Last Call

Next Business Meeting

This meeting will be held on at **David and Janet Bianco's home on 7th and 8th of March at 1100 McMullen Creek Road, Selma starting at 10am. The Shire is required to maintain an inventory list.** Since the current inventory is expanding now throughout David and Janet's house, we need to clean up, take stock and sell off what we do not want and throw out the garbage. Letters must also be drawn up and signed by any and all champions of Myrtle Holt who have regalia.

Officer Excerpts

Chatelaine: This position is still open/accepting applications

Seneschal: Waivers need to be signed if participating or visiting at any Fighter Practice site.

Marshal: Weather is affecting practices.
Brian Day is Deputy Marshal

MoAS: A&S moved to Second Tuesday evenings at Vesta's, 6-8 p.m. Painting charters, etc. There is outdoor space for messier projects. Inter-shire social and fighter practice is scheduled at the JoCo Fairgrounds on March 15th. Check the Facebook group for updates

Equestrian: Practices are still open

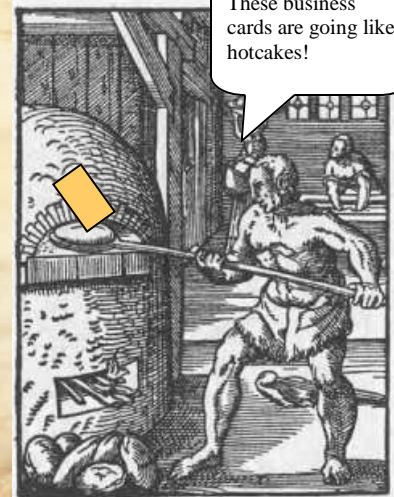
Scribe: Loree Day volunteered to Scribe

Chronicler: Submissions are needed in any form.
More detailed Officer Reports are posted online in the Meeting Minutes documents.

Youth: Fun stuff coming up at St. Eggberts!

Myrtle Holt Business Cards Now Available!

Ask your Seneschal



Looking Forward

St Eggberts April 2015

Autocrat Team: HL David de Rosier-Blanc. Co-autocrats of Squee and Crystal Butler
Feast Team: Vesta, Sideboard Team: Loree Day

ARC October 2015

Autocrat Team: Andrea Fox, assisted by Loree Day
Feast Team: Needed

Investiture December 11-12, 2015

Autocrat Team: Visc Jennet, Christiana, Squee, Loree
Feast Team: Monique and Aelfrich

Shire Officers



SENESCHAL
Lady Brynhildr Smidsdottir
(Megan Blattel)



ARTS & SCIENCES
HL David de Rosier-Blanc
(David Bianco)



GOLD KEY
Constance Campbell
(Christina Hager)



CHIURGEON
Pending



SCRIBE
HL Keara Rynlyn Buchanan
(Loree Day)



HERALD
Lord Bjolan Bjornson
(Rev. James A. Otto Sr.)



HEAVY MARSHAL
Bowen Doyle
(Albert Wessels)



WEBMINISTER
Lord Thorlof Anarson
(Josh Plater)



EXCCEQUER
Katerine Mitchell
(Kattie Cole)



CHRONICLER
(Sarah Givens)



DEPUTY GOLD KEY
Alina MacMurrich
(Amanda C. Cowin)



DEPUTY CHIRURGEON



CHATELAINE
Accepting Applications



HERALD IN TRAINING
Eric Liefson
(Glenn Allen)



**TARGET ARCHERY
MARSHAL**
Visc Jennet MacLachlan of Loch Fyne



EQUESTRIAN MARSHAL
HL Robert Buffle
(Robert Chism)

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